

MCGILL DAILY

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Daily photo by Alex Alpern

HUMOUR CLUB: newly formed campus organization to give the university a glimpse into the wild world of insanity. Members are urged to contact the Daily office for staff positions.

Youth clinic needs volunteers

by Nora McClintock

"Volunteers are an essential part of therapy," stated Dr. John R. Unwin, the Director of the Allan Memorial Youth Clinic at the first meeting of the Community McGill Volunteer Programme yesterday.

Dr. Unwin, speaking to a group of students, stressed the unique role of volunteers in helping disturbed young people adapt to daily life.

"Volunteers should not be paragons of virtue," he emphasized. "They should be people with average hopes and hang-ups. This shows patients that it is possible to survive

without being crippled or sabotaged, and it involves them in relationships without hurting them."

Community McGill is a programme aimed at attracting students from the Montreal community and involving them in relationships with all kinds of people. "The field of service offers a challenge to students worried about the re-

levancy of their education," Dr. Unwin said.

General Director Cynthia Taylor outlined the different volunteer programmes that involve about 250 students annually. These include tutoring and buddy programmes at the Allan Memorial, community services in Point St. Charles, and patient services at the Douglas Hospital.

Council debates budgets

by Ellen Beck

Financial mix-ups played a major role in a meeting of Students' Council held Wednesday night.

The problem resulted from a Council ruling that states that this year's budget cannot be raised or lowered by more than 10% from last year's budgets.

Clubs which did not exist last year or which had very small budgets thus ran into problems. This was true of the Polish Club and Ukrainian Society.

The finance committee, in preparing the budgets, apparently failed to take the technicality into account, and presented budgets which were legally incorrect.

The Debating Union's proposed budget met strong opposition. Acting according to Council suggestions made last year, the

Debating Union drastically reduced its expenditures by eliminating the Speakers Program completely.

Following the presentation of the budget, Councillors made suggestions which ranged from approving the budget to eliminating the Debating Union completely.

Forging ahead, Council tabled all the budgets mentioned above until the 10 percent guideline could be reviewed.

"The guideline is the result of panic by an over-reactive and self-righteous Council to make sure it doesn't overspend," commented Arts and Science representative Robert Ho Sang. "It's holding up everyone's programs."

At the meeting, Council would not make exceptions to the rule. "A Council that is so rigid isn't financially responsible," charged external Vice-President Randy Sykes.

a permit for the march.

McGarr was taken not to the station but to the steps of the school, where the principal, Brother Paul, and his parents awaited him. Brother Paul suspended him, forced him to resign as SC president, and ordered him to tell the demonstrators to come to the school at 1 pm.

McGarr returned to his friends and passed along the invitation. In the meantime, police seized, without apparent reason, the placards the students had planned to use.

One demonstrator approached a policeman and requested that the placards be returned. He was, apparently grabbed, handcuffed behind the back and dragged to a police car as students gathered around and shouted at the police to let him go.

Two others were arrested, ostensibly for attempting to come to the aid of their captured friend. All three face charges of creating a disturbance and resisting arrest.

Following the arrests, the demonstrators were dispersed by a plainclothesman who waded into the crowd punching and pushing everyone in his path.

Soon after, friends of the three arrested persons went to Station Four to obtain information on charges and bail. They were taken into cells, stripped and searched.

Police allegedly stuck fingers up their prisoners' and in the course of their investigations. In the end, minute crumbs of hash were discovered in the bottom of the pocket of one youth. He was charged with possession. The others were fed hamburgers and Cokes and released.

High school students protest

by Robert Wallace and Ross Baker

A demonstration by D'Arcy McGee High School students, which called for "all power to the students" resulted in the suspension of 69 pupils and the arrests of three demonstrators, yesterday.

Montreal policemen, most of them apparently plainclothesmen, halted the demonstration before it left Jeanne Mance park for the school.

Students were calling for the abolition of corporal punishment, and dress regulations. They were also demanding the institution of co-educational classes and lunchrooms in the school, as well as the right to free expression.

The demonstrators numbered about 150 at peak strength. There are just over 300 students in the boys' half of the segregated school.

Assembling early in the morning at the park, the students were approached by fuzz who refused to allow them to march on the school. The leader of the group, Student Council President Sean McGarr, was asked by the police to come to Station Four to obtain

Sixty-nine of the demonstrators obediently presented themselves at the school at one. Doors to the school were locked while the meeting took place, and at least one plainclothes cop was present.

All 69 students were suspended. To be reinstated they must come to the school with their parents and see Brother Paul.

Labour party opposes unions

by Allison Gopnik

"The unions just want a slice of the cake, but we want to run the bakery," said a spokesman of the Canadian Labour Party recently.

Three representatives of the party were visiting McGill to discuss their aims and actions with students.

The party works at factory doors, dealing directly with the workers instead of their unions.

"Unions have been co-opted by the bosses," one of the spokesmen charged. "The bosses factionalize the workers by over-emphasizing secondary issues like nationalism and racism."

The CLP, on the other hand, claims to be trying to "unite" labour behind common grievances, such as low pay and inhuman working conditions."

CLP members supported wild-cat strikes in St. Therese and Oshanauga. It supports an "international working movement."

The party has completely disavowed "Maoist hysteria" according to a spokesman. "The Maoists are really anti-communist, he said. "They stay away from workers so we're not too concerned about them, but they've misled many students."

The CLP has been trying to form a student-worker alliance along the lines of the Progressive Labour Party in the U.S.

"The capitalists have caused war, pollution and poverty, said the spokesman. "If students oppose these things they should join the workers in their fight."

"As Eldridge Cleaver said," noted the spokesman, "If you're not part of the solution you're part of the problem."

ECONOMICS DEPARTMENT MEETING

1 pm today, Leacock Council Room (8th floor) Faculty members in Economics will debate position taken by Economics Student Union for student-faculty party on all departmental bodies. All Economics students are urged to attend.

Chess exhibition

Visitors to the Union were treated yesterday to a rare exhibition of chess-playing prowess. Leo Williams, president of the Chess Club played 19 games at the same time, winning 12, drawing two and losing five all while being blindfolded.

Williams however is no stranger to this practice. This past summer at the Alekhine Chess Club he won 15 of the 16 games which were played in the same manner. It must also be mentioned that Mr. Williams tied for eighth place in the U.S. Open Chess Tournament.

For nearly eight hours Williams sat at the long table next to the Coffee Shop and concentrated on the 19 games he was playing. A referee kept track of the moves and scores.

The club is planning an exhibition by a local chess master later this year and hopes to attract competitors to an open tournament to be held at McGill Nov. 14 and 15. In this tournament \$350 in prizes will be awarded.

Today

(Continued on page 7)

SKYDIVING CLUB: Free movies, information about upcoming be-

ginners course. B 26-27, 7-8 pm.

ISLAMICS: Prayers. Union 458, 1.15 — 1.45 pm.

RADIO MCGILL INSOUND: Everywhere 2 — 8 pm.

SRI CHINMOY: Lecture on spiritual life. Divinity Hall 3520 University, Room 302. 8 pm.

CENTRE FOR LEARNING AND DEVELOPMENT: Encounter group. Stewart Biology N7-28, Mon. — Fri. 9 — 5 pm.

SANDWICH THEATRE: "Bog-rolls, Bangles and Beads", Harold Pinter, Union Theatre 1 pm.

CANTERBURY, ANGLICAN CHAPLAINCY: Meeting, discussion of folk mass. Yellow Door, 3525 University, 12 noon.

FILM SOCIETY: "The Devil is a Woman", starring Marlene Dietrich, Director Josef von Sternberg. L 132, 6.30 — 9 pm.

MEN'S SKI TEAM (INTERCOLLEGIATE): Discussion of Drylano program and this year's events. Currie Gym Lecture Room, 1 pm.

MORATORIUM COMMITTEE: Decision of the future of the committee to be made at this

meeting. All members attend. Union 327, 5 — 7 pm.

PHI-EPSILON ALPHA ENGINEERING HONOUR SOCIETY: New membership drive. Apply now. Macdonald Engineering Building porter's office.

THE FRIDAY NIGHTBALL: fea-

WHAT THIS PAPER NEEDS...

There will be a meeting of all Daily staff today from 1 to 2 pm in the Daily offices. There will also be a conference on layout for anyone interested.

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PAKISTAN STUDENTS' SOCIETY

Welcome meeting & reception

*Oct. 9, 7:30 PM
*Union, Room 307

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Illfare and welfare: the plight of the poor

by Louise Abbott

They are tired of Christian conscience and Christmas baskets; tired of rags and bones. They refuse to walk any longer with their heads hung low, the Me Nobody Knows. They are the poor of Montreal, and have had it Up to the Neck in poverty.

They are now demanding the rights to which they are entitled as human beings: the right to adequate housing, clothing, food, medical care, and education; but, above all, the right to humane treatment inside the welfare office and out, the right to human dignity. No longer are they willing to let others act as their middlemen in the welfare battle. They are speaking up from behind the gaily-painted fences which hide them from the rest of the world. They have taken their own initiative, and have organized themselves.

Citizens' committees have sprung up all over the Montreal area, a number of them now working in co-ordination under GMAPCC, the Greater Montreal Anti-Poverty Co-ordinating Committee. Since 1967 and the birth of the Movement for Social Justice, these committees have proved that they can move mountains. What social workers are able to do in a few years' time, citizens' committees have accomplished in a matter of months.

Their most recent victory came in Longueuil. After staging a demonstration and sit-in at the welfare office there, they were granted their demands for immediate application of demands previously won at the St. Denis office plus the application of urban rates to the South Shore area

Concrete gains then have been made, but still too few. The opposition they face is fierce because so much of it is rooted in misunderstanding. The other segments of society look on the poor with suspicion and resentment. This barrier of hostility must be broken down. The poor can improve their lot only with the help of real change in public attitude.

An effort to open a channel of communication and understanding between the poor and the rest of the Montreal community, to examine value conflicts between the two, was made two weeks ago at a poverty teach-in held at a Westmount church. The three hundred-odd participants included church representatives from all over the city, members of citizens' committees, social workers, students from McGill's School of Social Work, and numerous unlabelled but vital persons.

The teach-in jolted many from their 'comfortable pews' as the demoralizing experience of poverty was vividly conjured up. With the low income poor, welfare recipients and people on fixed pensions in attendance, the conference was the kind of direct confrontation with poverty from which so many of us who are well-off shrink.

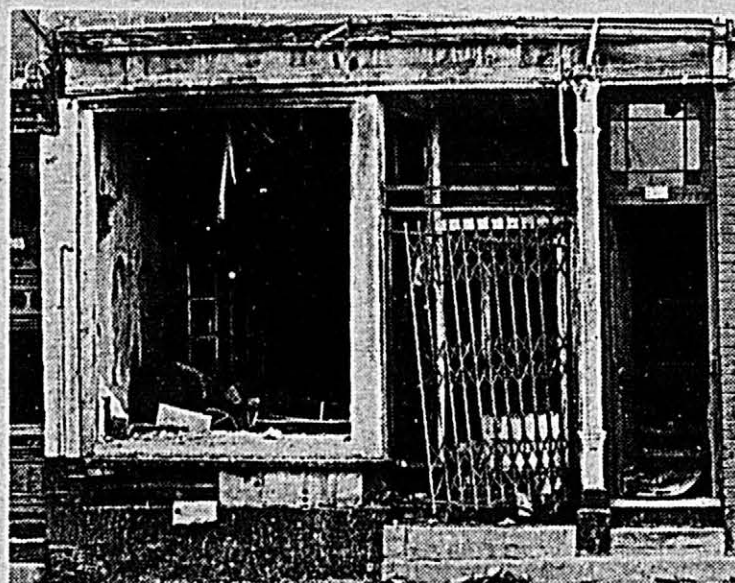
The opening address cogently pointed up the illfare in Welfare — "inadequate benefits, out-dated legislation, brutalizing bureaucracy, and excruciating injustice at the hands of custodians of the public purse." Mrs. Bastien's (Mrs. Bastien is a Co-Chairman of GMAPCC) words cannot be dismissed as dramatic rhetoric; the situation is in fact

that bad. The kind of humiliation which the poor must suffer daily was implicit in the simple skit presented of a typical interview in a welfare office. The insensitivity and downright arrogance of the welfare officer was stressed.

Yet it is not only with the officers that the poor have a beef, but with the government itself. They realize that the welfare officers in many cases must delay or refuse help because of the hopeless entanglement of red tape resulting from the centralization of the power over funds. Decentralization of this power is thus high in priority on the list of demands of the poor.

The way in which the poor have begun to retaliate against mistreatment such as that depicted in the skit and to struggle for their rights was illustrated by a videotape of the demonstration and sit-in held at the St Denis welfare office in mid-July. Their actions won them all their demands, and Mr. Castonguay announced that the long-awaited Bill 26 will be promulgated November 1st, 1970.

With the address and skit and videotape presentations as stimuli for discussion, the conference broke up into workshops. These discussion groups were probably the most rewarding part of the teach-in. The role of the Church in the question or rather the grim fact of poverty was examined; but, discussion went much further, probing the many-sided face of poverty, attitudes and fundamental value conflicts, and suggestions for concerted action towards the solution of the many glaring



problems.

When the full assembly later met, synopses of discussions in the various groups were presented. It became clear that even among the concerned people at the conference, many deep-rooted prejudices still existed. It was difficult for some to forget the equation that they had grown up with, the equation that unemployment and welfare equals second class citizen. But at least these prejudices were aired honestly, and the first step to changing them is to admit them.

What came to the surface in nearly all the synopses in variously stated ways was a realization of the double-natured action which must be taken to help the poor. There was a general agreement that there must be measures taken to ensure aid in emergencies, aid for example to the family whose welfare cheque is late and who are subsequently close to starving.

Emergency help in the form of food, clothing, medical care, etc. is crucial; however, these forms of immediate help are not enough to prevent the perpetuation of the poverty cycle. They stave off the spectre only temporarily. If the broken link in the chain of our society is to be repaired, reuniting 'them' and 'us', plans must be laid carefully and acted upon for a long-range program of improvement, a program in which education will play a key role.

The poor don't want condescending or even well-intentioned patronage; they want their rights. What they ask of the public is moral and if need be, physical support; moral support through public sensitivity to and a genuine understanding of their plight; and physical support if their cause must be won through demonstration, marching, etc. The poor would rather have your time than your dime.

The FLQ Manifesto

translated by canadian university.press

Objectives

1. We want to answer the challenge of the status quo. We want to answer the challenge of the businessmen who believe they can maintain the current political and economic system by sowing the fear of change among the population. To the threats of the royal trust we oppose real bombs.

All we are doing is answering their violence with counterviolence.

We are defending ourselves against the constant attacks of the anti-worker, anti-Quebec force that make up the financial institutions, the big companies, the chamber of commerce, etc., who are all maintained by the Liberal party and Trudeau-Bourassa.

2. We are attacking the economic organizations that use puppet politicians who speak French (like Trudeau-Bourassa-Drapeau) to protect their interests, and with whom the people periodically have "dialogue" in that phony exercise of democracy — elections.

3. We are fighting this clique of exploiters who make up the capitalist bourgeoisie that is dominated by Anglo-American financiers, and with which some ambitious French-Canadians have been collaborating.

4. We are fighting all forms of exploitation. The most blatant being linguistic segregation: the necessity to speak two languages because we are Québécois. Our colonialist bosses are responsible for this.

5. We are fighting all sorts of racism, discrimination and segregation. We are in solidarity with all struggles being waged by people who are victims of American imperialism. We support the struggle led by those first exploited on this

continent, the Indians. We are in solidarity with the American blacks and Puerto Ricans who are fighting Yankee capitalism.

6. We are with all workers who immigrated to Quebec and with whom we want to fight our common enemy: Anglo-American capitalism, we want to wage the struggle for national liberation with all workers.

7. While supporting all trade union struggles, the FLQ hopes unionized workers will throw themselves vigorously into the second front. As soon as possible workers representatives must replace the people's phony representatives in Parliament. When a real workers party is created, the FLQ will no longer have a reason to exist.

8. The FLQ is fighting the owners of the means of communication (moyen information) who are trying to make us believe that the current government serves all of society. The current government serves only those who finance it.

We are fighting these capitalists who monopolize all the major means of information, and who are trying to make it seem that we are the enemies of the people of Quebec. It is up to the free intellectuals (freethinking) to denounce this monopoly of information.

9. The FLQ is in solidarity with all Québécois movements that are militating for real economic liberation of Quebec workers and are fighting for the political emancipation of Quebec. It will be independence or destruction.

Means (Moyen d'action)

1. To fight the reactionary forces who are effectively working against the Quebec people it is urgent that we form a common front (front commun) of all the progressive forces

in Quebec. It is necessary to end our isolation which plays into the hands of the establishment. We must continue the fight together. The enemies of our enemies are our friends.

2. This common front will reunite the numerous movements, committees and popular associations that are currently militating in favour of a real democracy, real economic liberation, cultural revolution and for independence and socialism in Quebec.

3. The leaders of all these movements in coordination with the political committees of the trade unions must meet together to establish a base together to participate in the publishing of a manifesto and to elaborate a total strategy (strategie globale) that will respect the particular characteristics of each of the movements.

4. This committee of the common front that will unite all the delegates of the different movements, associations and small groups will orient action, coordinate and mobilize for it. To do this it can:

- Organise peaceful demonstrations (manifestations pacifique), the aim of which is to politicize large numbers of people.

- Contact militant trade unionists and put themselves at the service of workers struggles.

- Explain the political action of the FLQ.

5. Help the Front de Liberation Québécois to diffuse this manifesto in your area and explain the political objectives of the FLQ.

MCGILL DAILY

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Letters

The Stars and Stripes however

Sir,

To paraphrase Bernard Shaw, wisdom, compassion and understanding are wonderful qualities; it is too bad they are denied to the young. This remark is called forth by the raging letter of Walter Kozachuk on America. I am sure that within three years his witless diatribe will be as much an embarrassment to him as it must be today to your mature readers. For his sake, I sincerely hope so.

A country like America which can produce a Washington and a Lincoln cannot be all bad. A country which accomplished the only successful revolution within the past 300 years cannot deserve only ill-phrased contempt from student Kozachuk. (I define a successful revolution as one which did not turn into a blood bath and clearly added to the wealth and happiness of its people.)

The United States is far from perfect. How could it be when — for a hundred years — it accepted anyone who wanted to come to a new world to make a new life.

What a tribute to that country that it could make an Alexander Hamilton of a Caribbean orphan; that it could provide a safe haven and a preferred home for an Einstein, a Mann, a Fermi, Krensky and a daughter of Stalin.

What a tribute to America that it could — through the Marshall Plan — offer the astounding spectacle of a great victor nation pouring out its treasure to rebuild its defeated enemies on democratic and happier foundations.

What a tribute to America that it would undergo an agonizing Civil War to check the spread of slavery and, ultimately, to free the slaves.

What a country that can allow, under war conditions, a degree of dissent that has never been known before in any other country at other time.

What a country that through the invention or mass production of modern communications has ensured the spiritual and intellectual liberation of all people throughout the world.

What a marvelous nation that can create Mickey Mouse — a source of joy to millions on every continent and of sorrow to no one.

America is a land of many contradictions but, believe me, filled with two hundred million human beings who want to rule themselves and no one else.

In deference to some of your readers, this letter contains more than 200 words of four letters or less.

Barbara Walter

And if elected...

Sir,

The lady who changed my diapers, fed me all the peanut butter and jam sandwiches I could eat, and more than once caught me playing with myself, is now running for city councillor.

It's really something else.

Even though I wasn't born way back then, I have it on good account that Beryl Zackon was talking about human dignity before the Second World War. And now she's going ahead and getting involved in politics with a small 'p' and no one anywhere could be better suited for the job.

Beryl lives in Park Extension, that melange of Greek Armenian Italian French English Jewish Protestant Catholic humanity that bathes in the lights and noise of Jarry Park. She's been living there quite some time, agitating for stop signs after a girl on Jarry Street had her legs chopped off by a speeding car, and pressing for a high school to avoid the yearly exodus of kids who head downtown to Baron Byng and Montreal High.

Beryl had a large hand in setting up the Park Extension Community Corporation two years ago. That same Community Corporation is now training a group of nine young adults in community organizing using the latest in portable television equipment, the latest in Saul Alinsky, and the latest in personal ingenuity. It is the Park Extension Community Corporation that has put Beryl up as an independent candidate.

But it was only after the community Corporation had written their program that they realised a common bond existed between them and the Fronte d'Action Politique (FRAP). So, now they are allies with an agreement that FRAP will support Beryl and Beryl's supporters will vote for the FRAP candidates in Villeray.

When Beryl explains it, the program sounds so immediate, so obvious and so worthwhile. It does not come out as a set of demands numbered one to seven, but rather as a list of rights the

residents of Park Ex. have been deprived of for many years.

Day care centers for the children of widows, working mothers and abandoned wives. A neighbourhood medical center.

Better recreational facilities, there are hardly any and the development of open spaces in consultation with the people of Park Ex. A viable alternative in public transportation with reduced fares for the elderly, and eventually free transportation for all. Low rental housing with leases that protect the tenant as much as they protect the landlord. Traffic guards at school crossings (there are none now). And public meeting places.

See, you just read a political campaign. Which is why it cannot help but be a success. It is not HEAVY. It is not intricate. These are the politics of common sense, the politics of it's-about-time. These are the politics of the people's immediate needs.

If anything, getting Beryl in will be a problem of communication. Who speaks Armenian, Greek? Italian, French and English? A leaflet has been prepared which will be distributed to all residents of Park Extension. And it says the same thing in all those languages. "Vote for Beryl Zackon. These projects have remained ideas for too long".

So I'll work for Beryl and write for her and vote for her on the twenty-fifth because she has a good platform, and she works hard, and she will fight for everything she believes in. And, Beryl Zackon is my friend.

H. F. Welsbord

Deutsch wants it clear

Sir:

As you have chosen to print Professor Ingerman's proposal for reform in the Department of Economics on the front page of your issue of October 6th, I wonder if you would be kind enough for the sake of clarity of the issues, to reprint the amendment to it that the Department of Economics has passed. It reads:

"...that members of the Economics Department affirm their belief in the importance of student interest in the evaluation of courses and teachers affirm their willingness to develop patterns of consultations with the students as in recent years."

A. Deutsch,
Associate Professor

Roots and bearings

At the root of all the burning issues, crises, hysteria and violence these days lies a tangled set of unresolved (and perhaps unresolvable) assumptions and wishes about what humans are capable of. The fact that so many people no worse than ourselves have failed in their attempts to even explain what people do should bear heavily on those among us who have it all figured out. To such people a call for moral and philosophical justification at root levels is a call for political paralysis. But the need for immediate action in a fucked-up world can never totally supersede the need for an awareness of the implications of both action and inaction.

The questions that have to be considered by people who propose to engage in action affecting other people cannot be frozen in either the present or the future; it is reactionary to try to summate human potential on the basis of things only as they are now, but it is irrational to ignore historical reality when one ponders the future.

History has not even left us with a single universally accepted principle on the value of human lives, specifically those of others. It's your life and you're only in it for a little while so don't make demands on the lives of others that you wouldn't want made on yours. So goes one popular belief. But that notion is screwed up if one believes that his life is meaningless unless he does something to improve the lives of others. And if one believes in moral responsibility he still cannot act effectively without eventually destroying people whose sincerely perceived self-interest is in the way.

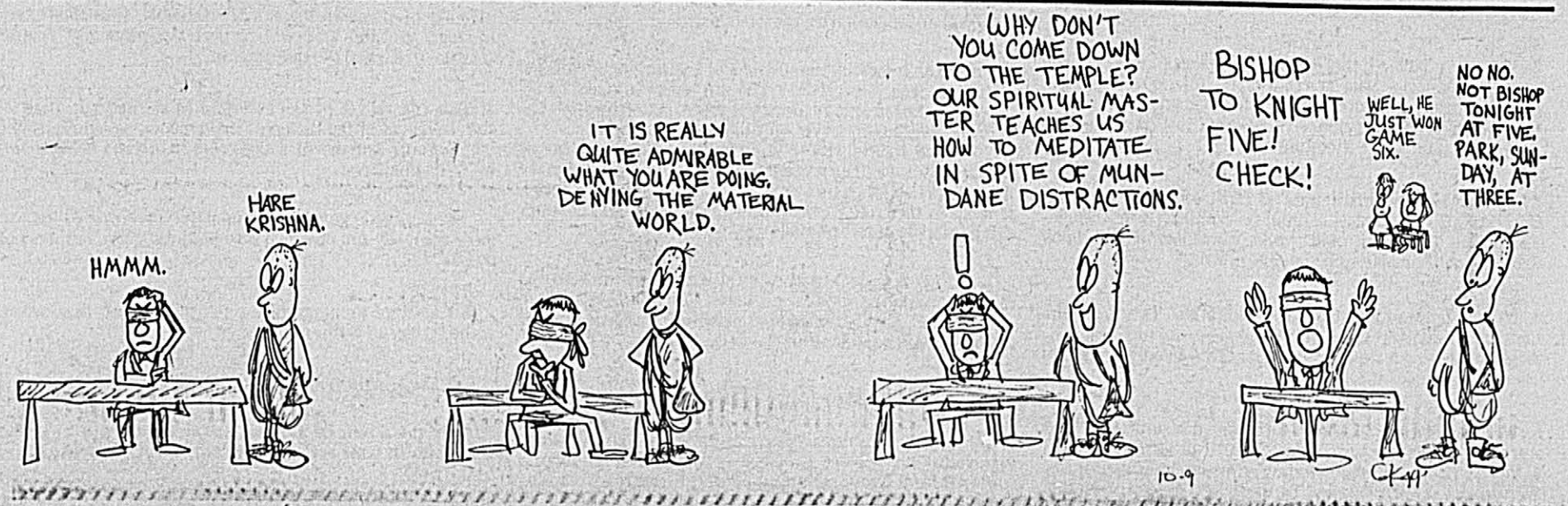
There is no shortage of competing ideologies based on any of the above notions. Liberals, conservatives, revolutionaries and the apathetic are defined, in part at least, by their respective stands on how much you can mess with other people. This question influences the type of political and economic dogma that one holds as the most moral. This question forces one to choose between the common good and self-interest. And since people so often fail to completely understand what their beliefs imply, political exchange usually becomes mired in miscommunication and hypocrisy.

With shit flying left and right it seems almost silly to wonder about such things. But we believe it is possible to pursue greater clarity of personal and common purpose without becoming irrelevant — the alternative is to act on some acquired impulse and explain it later.

Joey Treiger

The Daily is asking for submissions from its readers on these and related questions. We hope it is possible to question each other's philosophical premises without floating off into the clouds. We only ask that submissions of this nature be as brief as possible.

Lean and Hungry



George Kopp

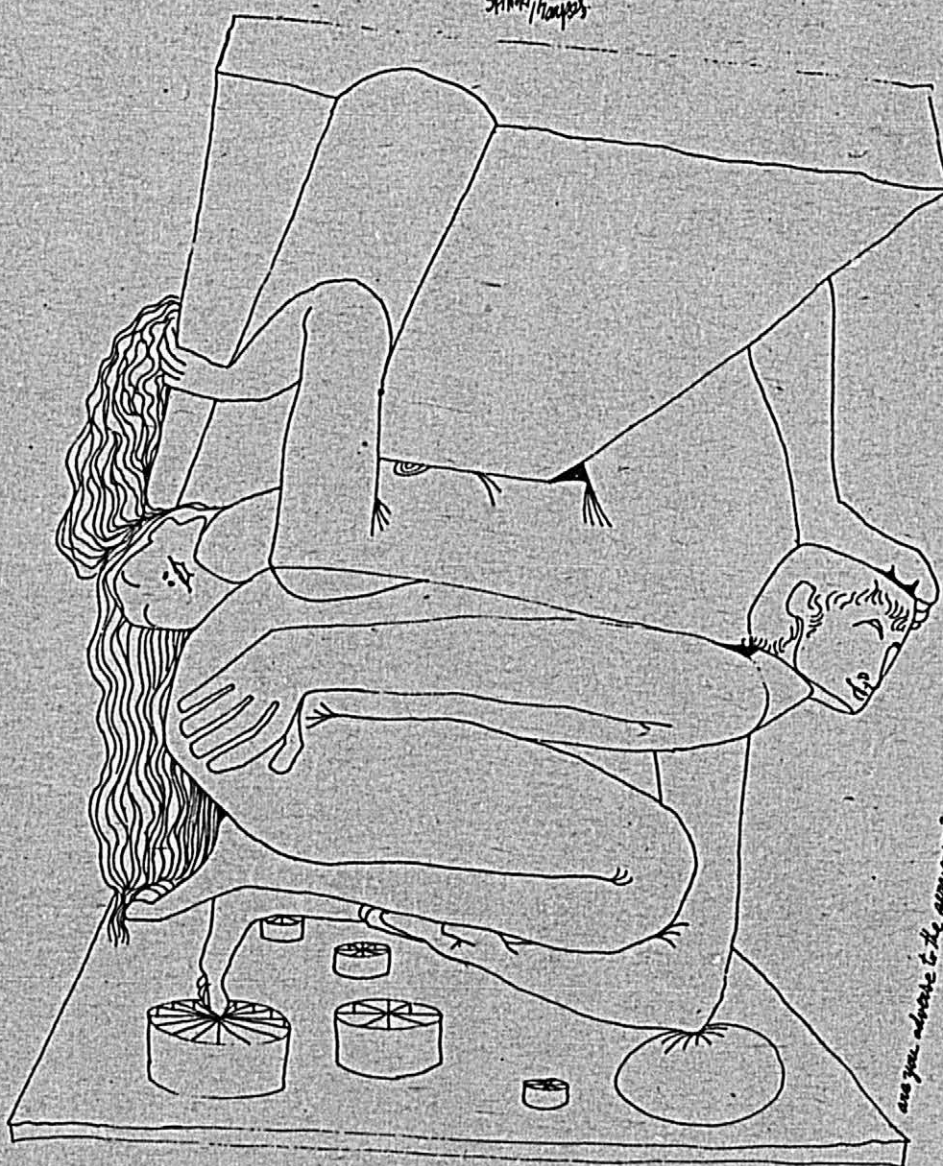
the Supplement

FRIDAY, OCTOBER 9, 1970



THE AGE OF CONSENT #8

DRAWINGS HARPES



COVER DRAWING
ALSO BY HARPES

THE OTHER SIDE OF MUSIC

AN INTERVIEW
WITH NEIL CHOTEM
BY BRIAN SEGAL



Neil Chotem decided to come to Montreal for a weekend, and ended up staying. That was a few years ago, and ever since that trip Chotem has been an important figure on the Montreal music scene. Aside from his public appearance with the Montreal Symphony Orchestra and on television, Chotem is an arranger and composer. Although his most recent past has been closely tied to commercial music, Chotem, who is also a concert pianist, says that he is always ready to move on to other things. He has led what he terms a "gypsy-like existence", and would not hesitate to dedicating his time to the piano if he felt that the future looked bright for Neil Chotem "concert pianist".

Chotem also finds time to give a course in film and commercial arranging at the music Faculty here at McGill. We began the interview with an attempt on the part of the interviewer to draw a distinction between the academic and the practical musician.

CHOTEM: Certainly a good composer of contemporary music who is showing his work to students and examining their work, is very much aware of what is going on in the world of contemporary music due to the availability of recordings. I think it's much harder now to not feel what's going on in the world than it used to be. But there's still danger of relying on outdated academic methods too, it depends on the individual teacher and the students who are involved in the particular circumstances of each class.

SUPPLEMENT: You're in a strange category because you're somebody who is basically involved in a commercial type of music; at the same time every summer for the past couple of years you've been doing pop concerts with the Montreal Symphony and so you're involved personally with two different types of orchestral players. You're involved with one fellow who says well this business of playing Beethoven's Fifth every second week is ridiculous and the other....

CHOTEM: Well, let me interrupt you. There isn't that much difference anymore between the symphony musician and the musician in the recording studio, radio broadcasting or t.v. shows, as much as there used to be. Many of the best musicians in the symphony have played recording sessions for jingles, for commercial recordings, for film recordings. It's not as new to them as some people might think. And they're not as different. The symphony man is not isolated completely from the recording studio man, they are very often the same person, and very often experienced in both things. The big division I find now is more between the kind of young musician who has invented his own kind of rock, or country and western, or a group of young musicians who might take ten weeks to record an album as compared with the professional recording musician who goes in and does a three hour recording session. To me there's a bigger difference between those two kinds; much more than between a drummer in a rock group on a jingle and a professional drummer in a section of the symphony. They are very often capable of doing many different things; versatility is the main requirement of the studio musician. And from a symphony musician now too.

It's not only in Montreal that this is happening. All over North America — at least in summer concerts and winter concerts — they're mixing up pop music with standard symphony. Regrettably in some cases this is to the detriment of real contemporary music, so called serious music.

"I think it's much harder now to not feel what's going on in the world than it used to be".

SUPPLEMENT: Something that is very apparent to me in talking to students who are performance students is that they look around at some of their teachers who are knocking around the recording studios and here these people are teaching classics — at the same time the course the students follow offer them no opportunity to, or very rarely, have any type of introduction to the commercial technique, and to know exactly what it means to walk into the studio, sit down, not squeak your chair, be able to go through your part in three hours, get up and walk out again. Do you think that the music school if it exists in the next five years could grapple with something like this?

CHOTEM: You know, first of all there must be great credit given to the Dean of Music at McGill who was the first one to think of such a course which I gave several years ago in arranging and composing; bridging the gap between academic studies and the work world. It was his idea and I tried it reluctantly at first, but I found it was very enjoyable. I think you have to admit that McGill is ahead of most music faculties in this respect. And it's true that more could be done but more could always be done. That's the reason for the course that I'm giving now, it's just an attempt to aid the musician with academic training to prepare him for the kind of work he's asked for in the commercial world. I just try to prepare them for all eventualities that I have come across; to give them a feel of what it's like and to show them typical scores that I write which would be somewhat representative of things in the field of commercial work.

I always think of education as an aid and really not much more than that. I think a good musician is going to be a good musician, period. He'll be a better musician by being aided by certain kinds of teaching, but I still think that 80% of good musicianship will be self-developed. He can be shown short-cuts; things that might take him six months to find out by himself, he can find out in one hour from somebody who has taken six months to find out. Short-cuts, aids like that — but actually he has to go out and do the job himself before he really knows what it's all about.

I think of the education of really being a very small part in the development of a musician, so I'm not inclined to belabour the academic side of it too much.

We're always trying to help, but the student has to do most of the work himself.

"many of the best musicians in the symphony have played recording sessions for jingles, commercial recordings, and film".

SUPPLEMENT: What happened in your case?

CHOTEM: In my case the training that I needed was not available when I did need it I wouldn't have had time to avail myself of it. I was fortunate in starting in radio drama, doing background music for radio drama when radio dramas were just beginning to be done.

For example, the first radio drama that I ever wrote the music for was also the first radio drama of that particular producer. We both learned our trade together. We were fortunate to be working with each other in that respect. It took us a long time to do what we can now do in an hour. I learned my orchestration by writing for radio drama, experimenting with different ideas so that I combined commercial music with my education. I asked questions of the musicians that I worked with and they educated me. That really is the way that most people in commercial music have gone about being successful in it. They had a job to do and they really didn't know all about how to do it but they found out quickly — they were interested in doing it in the first place. Each composer of background music discovered different ways of going about it; and I'm sure in Hollywood that there has never been a school that teaches the writing of background music for film; but if there is, it's ultimately not as important as just going to films and listening to music yourself.

SUPPLEMENT: How would a person like you, if asked to write the music for a multi-media show, approach the problem?

CHOTEM: In a situation like that you have to be able to write music with a desire to create something. You want to find something, you want to search for things. The more you know about each media of the multi-media; the more you know about painting, photography, making film, the more you know about everything, the more liberated your imagination can be. You just search and search for things. You have feelings, you explore those feelings, you try to find those feelings in your own music; you feel your way around. You try to give yourself pleasure, you hope that what

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you find pleasant will be pleasant to everybody else, and what you find exciting will be exciting to everyone else. You can only have a good time with it, and hope it's infectious. I can't imagine any method or any formula that's going to fit that.

I never had written a musical before last spring; on top of which I had never written a musical in French. I tried it, and I enjoyed it and I hope it was good. You just have to jump in and try it, that's all. The main requirement, I think, is a great fascination with what you're doing, a great fascination with music.

The thing about music is you have to love it a lot to have enough patience to do all the boring work that has to be done. Just writing out a full score, for example, is very tedious work. It can take you half an hour to write down on a score what is going to take two seconds to play. It's long and your fascination with the music and your interest with the music has to be sufficiently strong that you can survive this tedium. You must want to hear this music badly enough that you made in your head to go through all that work.

The main requirement to me is real interest and fascination with what you're doing.

"...they're mixing pop music with standard symphony repertoire...in some cases to the detriment of real contemporary music...so called serious music."

SUPPLEMENT: What happens if somebody approaches you and says I'm doing a film that's 35 minutes long and we're distributing it in three weeks and we want a score that's 35 minutes long completed in three weeks. Is there still time for that fascination or do you suddenly get impressed with the fact that you have 21 days to turn out 35 minutes of music? Which means that all you have to do is settle down and do something...

CHOTEM: My way of relating to that is - I've written so much music that I know my capacity pretty well. I know pretty well how long it takes me to search around and I know that, for example, it takes much longer to search around for a thirty-five piece orchestra than a five piece orchestra. When you're writing for thirty-five men you have time for lots of imagination, but not too much time for the writing down of it.

My usual reaction in a situation like that is to try to think in terms of a small group so I can devote a lot of my time to search and I don't need a lot of time to write down large scores. Although what I usually try to do is delay the deadline.

It's very often possible to pressure the producer into another week or two. Another way is to use only a large orchestra for certain parts of the score and think in terms of smaller and more simple effects. But if the producer says I want thirty-five minutes of electronic music in three weeks, well I'd just say "You're crazy". This is the aspect I hope to give in my course; to learn to be practical about accepting work so that you don't

kill yourself or make a nervous wreck out of yourself by trying to do the impossible.

I can remember many instances where I did place myself in such a situation. I remember in my first feature film, one hour before the orchestra was supposed to arrive, six copyists and I were sitting in a room next to the recording studio still writing music. We spent the whole day recording the music and the copyists kept bringing in bits and pieces as we were recording. It's very hard on the nerves. In my classes I will try to help a student to prevent finding himself in a situation of this nature.

"I just try to prepare them for all eventualities..."

SUPPLEMENT: How closely does a producer try to influence your final product?

CHOTEM: Each one is different. Each producer has a different idea of what he hopes the music will do, as does each composer. I remember the famous story about Jean Cocteau who completely changed around all the music where certain things were used for the opposite of what they were intended for. He did it on purpose but it disappointed the composer.

The ways of using music in film are changing all the time, and should. I like to see musicians finding new ways of using music, of making music more important, to making it contribute more, to making it do things that nothing else in fact could do - to provide other dimensions to film.

I think there are many different situations. There's still the old fashioned situation where the old-fashioned Hollywood producer who wants six and three quarters seconds of a man running up the stairs. Tailor made music. You go all the way from that to a producer making a film and simply showing the film to the composer and saying to the composer "I don't know where you would like to have music; watch the film and tell me what you think". Or, he might say, "Record a bunch of music and we'll try it with parts of the film you've written it for. If I like it we'll keep it; if I don't like it, we'll throw it out or maybe you can talk me into it."

There are many different kinds of film directors, films are not just made in Hollywood anymore, there are different situations. For instance, at the National Film Board, there's Norman McLaren drawing his music on the film so there's no limit to the kind of situations you can find.

Better still the new composers coming up should find other ways of doing it. I remember being asked to write background music for a film where they would edit the film to fit the music - a great idea. Recently I was asked to make some rhythm tracks so that the director of the film could shoot in tempo to these rhythm tracks. Afterwards music would be written in the same rhythm as the rhythm tracks and be synchronized with the film.

"I learned my orchestration by writing for radio drama..."

SUPPLEMENT: What kind of approach do you take in teaching your students how to work with electronic recording facilities?

CHOTEM: I plan to bring them to mixes and wherever possible to the recording of music to film. With film. I'll ask permission of the producer or the recording studio to allow maybe two students to come in at a time. I did that last year at the University of Montreal, but only one student ever came. But I regard that as being one of the most valuable things - to be there during the mix. When you write music now for recording you really write for the final product. You should be familiar with the technical medium. Actually the way music sounds in the studio when it's being recorded and the way it turns out on the final product are two different things.

SUPPLEMENT: How do you account for the lack of balance between the popular and contemporary serious music in films?

CHOTEM: I would say that most directors of commercial films are not too adventurous. They tend to imitate something else they've heard rather than to give the composer a little bit of freedom. It's regrettable. But very often can convince a producer to try something - and if the feeling really comes he'll be convinced.

SUPPLEMENT: Well, is it just that we are used to hearing Simon and Garfunkel with *The Graduate*, or would it have been impossible to pull it off with some other kind of music?

CHOTEM: I don't agree, I think it could be - Berio has written some beautiful arrangements of folk songs which don't sound like most Berio, so if you really feel very strongly about trying something then you'll stick your neck out and try it. Maybe you can persuade the producer that this can really work; then you find it out whether you're right or not. If you simply do what the producer asks you to do in this particular instance, and you imitate something else, the producer then knows that you're a good imitator. Chances are that the next time - where he doesn't want to imitate anything - he won't call on you. And it works the other way around also - it's a chance you have to take. Unfortunately in the music business like in everything else they tend to classify everybody: when they see that you can do one thing very well, they think that's the only thing you can do and they look for someone else.

Survival necessitates an illusion of versatility.

"you must want to hear this music badly enough that you made up in your head to go through all that work"



It's in the news
you read it in the papers
saw it on tv

The blessed confirmation
the beloved communication
between
you and i
&
all the others
here in the media mecca

where new gods
come and go.

POEMS GAMBOLI

TONY GAMBOLI WILL
BE READING HIS
POETRY OCTOBER 13, 1 P.M.,
STUDENT UNION 3rd FLOOR

There's a new frig it named...
well he rhymes with spigot
pouring out opinionated lines
of view
riding mounted jurisdictions
in traditional scarlet gold and
royal blue queen's men
crashing the tents
where pipes pass in peace
i mean
he knows the light shit
leads to heavy stuff
i mean
he knows what comes after
coffee tea and chocolate bars
tobacco booze and foreign films
i mean
he leads the royal canadian marihuana
patrol
the big daddy of all
Real Canadian Mothering Patriarchal
puritans on parade
passing artificial lemonade
from diploma papered minds
easily tailormade
to any law and order
me another social cellblock
Mr. Frigit Smith
your a dead myth
that won't stay down in the grave
compelled to crawl forward
to teach me wrong from right
stomping on one more piece of my mind
giving me another Judas kith
mr. biggot smith
fretting in your sweaty nightmare
blue blood pure blood no blood
transfusing in the once cool establishmint
contraceptive commercial whoreing
authorized army of prime brand
realizations
but you're all groovy people
bearing your balsa wood crosses
trying to walk on the water
that flueradated polluted sludge -
solid
man
mr smith
your just another power hungry myth

Always
abreast of eden
with the flying
apple
while
the golden rib cage
swings
in a filigreed sky
someone
sits
in a flagstone
park
sipping
gin and flowers
maintaining
one way
clouds
wearing white gloves
and yellow traffic
signs
feeling
rather
scarce in this sea
of collective individuals:
warriors
of love
casting stones
at social light
holocausts

Twice
a week to the thrill
of cherrycoke
popsical hill
i attend
the puppet festivals
on the
23ird floor

running
the gauntlet
of secretarial
automomiton
beneath
lithographed
CNR
and
CPR
railroad mountain
scenes
and memos
on perferated cheques
bounced from
non sufficient
soul

P.S. notes
on a hot street
scratched into the
soft grey surface
of my summer eyeballing
old
coffee thoughts
and this humid brain
sweats without social
deodorants

someone i won't mention
pushed the icecream button
and
inundated
the day

Let's hear it now,
you hear!
i mean get down
two by threes
unzipper your minds
transplant your hearts
it's international
brothelhood week
you know —
make a friend in bed
worth the bread

here. i. am.
body baby
power powdered parts
keeping score
on the washroom wall
amidst
have another drink
boys and girls
with eyes for guys and broads
just unisexa me
funny sexa femme
holding a freak out
under grass

tell me
are you making it
mother / father
other sisterbrother

man
you're just another
short term
sperm.

I love you.
child in this windy space.
shackled
to altar earth,
close to each other
we
are all beautiful
intervals.

A voice is imprisoned
between these layers
of paper
and
on and on
through paragrafic
alfabetic
combinations
crisscrossing
railroad jetline
stanzas
and multiline
novelinas

watching
the triple winter screen
40 below another
zero
hero



THE MIRROR IMAGE

A REVIEW OF RECENT POETRY PUBLICATIONS BY NEW PRESS, TORONTO:

by deborah zack

MOVING OUTWARD — poems by Andy Wainwright, born in Toronto, now 24 years of age, living in Europe.

— I am struck by the penetrating power of his images and by the perfection attained in his honest simplicity. This man can create.

THE GRAVE OF THE RIGHT HAND — poems by Charles Wright, Assistant Professor, Creative Writing Center, University of California at Irvine.

— The poems command: their form is sure. The use of poetic devices is at times bland and unarresting; at other times, I open my eyes in wonder at the clean capturing of an essence in a phrase or symbol. Two poems haunt me: "Private Madrigals 1, and 2".

A COMPASS OF OPEN VEINS — poems by Grant Johnson, born in Quebec City, now 29 years old, yet not as young.

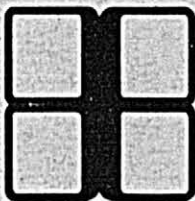
— The poems breathe a solitary atmosphere. Many of the word-pictures smell of bitterness. Yet there is kindness in the remnants of his innocence: they battle with despair, and win.

FACE OF THE DARK — poems by Henry Beissel, Professor of English, Sir George Williams University.

— Professor Beissel knows the rhythm that throbs and flows. Concrete images live within his imagination and he offers them without apologizing. The poems move, within a moment, now and then and everytime.



from MOVING OUTWARD
drawing by Robert Markle



EDITOR — charlie gurd
ASSOCIATE EDITORS
— brian segal, deborah zack

STAFF — louise abbott, john bandiera (photo p. 6, top), paul bochner, dave chenoweth, a. diba, jack kapica, bob karam, graham lorimer, richard may, david oliver (photo p. 6, bottom), carla petapiece, madie ryder, patsy stewart, mary swaine, mel weigel.

THANKS — harpes, (banner and logos design), s. greenberg.

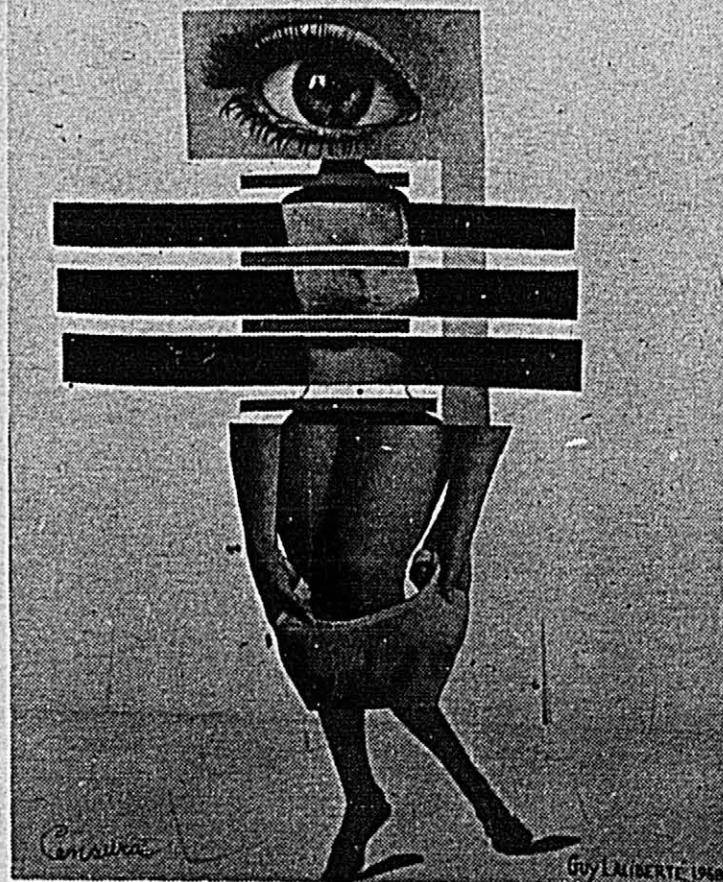
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The Supplement wants to create, and to share the creations of students with the community. But if we keep to ourselves, The Supplement will be purposeless — let's come together. The campus isn't as lonely as you think. We are located in the basement of the Student Union, 3480 McTavish, room B41, tel. 392-8921. The Supplement is published every Friday with the McGill Daily by the Student's Society of McGill University.

DRAWING CLASSES:

ANYONE INTERESTED IN DRAWING CLASSES PLEASE LEAVE NAME ON DOOR OF SUPPLEMENT OFFICE.

LALIBERTÉ - SMILEY ART AND ARTIFICE



exhibition reviewed by john bandiera

It is an unfortunate reality that true greatness in art will often coincide with true greatness in the artist. One of the criteria which immediately comes to mind is that of sincerity — does the artist have that much to say and how much of what he says does he believe. If we extend this formulation much further it becomes evident that we must ultimately form a distinction between those whose art is mere technical exercise and those who are able to transcend their medium through sheer depth of feeling.

A pop artist — Guy Laliberté, I feel belongs to the first category. Although certain of his works have a forced symmetry, he is clearly technically skilled. Nonetheless, the effects of his works seem to result from contrivance rather than transcendence.

Laliberté is preoccupied with oppositions — the opposition of similar images, that of complementary events within a totality, and that of segments within an organic whole. It is a simple law of physics that oppositions of similar things can produce repulsions. Laliberté's art could therefore reach beyond the space of the frame to engage the observer in a more active type of experience. What he chooses to do however is to transform his works into a highly integrated rather introspective unity which indicates that he views his art as a technique rather than as an environment.

There is one instance where Laliberté does not seem so structurally self-involved. This piece, (Censura), employs disproportionate magazine cutouts to depict (in a general sense) the act of undressing. The effect of the manipulation of time and interval is devastating. This work is perfectly integrated structurally but is nonetheless so engaging as to force an interaction with the observer.

The other section of this double exhibition consists of Barry Smylie's lithographs. To some extent he falls into the same technical trap as does Laliberté. This is excused in part by the great deal of technical involvement which is integral to lithography. Nonetheless he has not used his medium well for his works project the look of an artist who knows the process of

his art but possesses little inspiration to go along with it.

His themes demonstrate a rather trite symbolism and his figures have the infantile look of kindergarten art. They are not abstracted in a contemporary sense but rather schematicized in a more primitive one such that they are constructs and not living forms. This is compounded by his reliance on the overlapping of bodies rather than on fore shortening to provide space and depth. Thus his lithos have a noticeable unemotional rigidity — a rigidity which is eased somewhat in various works by the harmonious mellow tonality of the colouration.

Just as in the case of Laliberté, certain of Smiley's works demonstrate that he is at times at one with his own technique. I would advise both of them to drop the art school approach in favour of a more humanistic one.

Guy Laliberté and Barry Smylie;
La Maison des Arts La Sauvegarde
October 3 to October 26.



McGill Players Club presents: THE MARRIAGE PROPOSAL directed by Steven Bienstock. October 14-23, Student Union 3rd floor.

ROUBEN MAMOULIAN IS HERE (AT LAST)

Mamoulian is a reflexion of the Hollywood of the thirties. He is a living breathing source of the days when hundreds of good exciting movies were made every year; and he is at Sir George Williams every night from October 8 - 11.

Two of his films are being shown each of the four nights, and he will be introducing all of them. It is an opportunity that certainly should not be missed. It is a chance to hold a director responsible for what he has done. You can mine him for any information you would want, because he has his finger in every pie.

He helped develop sound in his early pictures. He was the first

director to mix sound. He used synthetic sounds for the first time in *Dr. Jekyll and Mr. Hyde*. He let thoughts be heard on the soundtrack. He used the camera in first person, experimented with split-screen and double exposure. He directed the first feature length Technicolour film, an adaptation of *Vanity Fair*, called *Becky Sharp*.

He worked with all the stars of his day, from Dietrich to Garbo. Tyrone Power to Adolphe Menjou. Maurice Chevalier to Walter Huston. He gave William Holden his first part and started people like Rita Hayworth and Frederic March in films. Some people like to describe him as a kind of Orson Welles, but Mamoulian is

not a genius or a cinematic artist. Mr. Mamoulian's films are not emotional experiences, nor are they intellectual exercises. They are of a dead genre: exciting.

His films are one step removed from masterpiece. He was an innovator, but he was part of the Paramount machine and worked by assignment. He'll be able to tell you about the massive movie establishment of the thirties. He knows as much as anyone about the development of sound and colour. Don't come prepared to analyze non-existent themes. Mamoulian's themes are just damn good entertainment.

For further information contact the Conservatory of Cinematographic Art at 879-4349.



MCGILL FILM SOCIETY NOTES

Prior to the showing of *Journey to the Center of the Earth* on October 14, the McGill Film Society will present a guest speaker, Miss Judith Merrill. Miss Merrill is considered one of the foremost authorities on Science Fiction in North America. She has published several novels

including *Out of Bounds*, *Shadow on the Hearth* and *The Tomorrow People*. However, she is better known for her anthologies, having edited over 20 different editions of *British, American and even Soviet Science Fiction*.

Presently she is politically active helping draft resisters in Toronto. Science Fiction series tickets are still available in a limited number - \$3.50.

COMING EVENTS

CENTAUR THEATRE

Starting Oct. 14 - *A TOUCH OF THE POET* by Eugene O'Neill -

"In this late O'Neill play all his great themes and preoccupations are present but transmuted into a lighter, more human and richly more comic form than before. A tempestuous braggart of an Irishman once an aide to the Iron Duke on Europe's battlefields, is now reduced to tavern keeping in New England. He relives the real or imagined glories of the past and in so doing has created a trap for himself and his whole family. A touching play by America's greatest dramatist."

CINEMATHEQUE CANADIENNE

Tonight at 7:30 - *LES MYSTERES D'UNE AME*. 1926

9:30 - *NANOOK OF THE NORTH* 1922

"The art of Flaherty grew directly out of his character. He was the first film director to understand that the eye of the camera does not behave like the human eye, which selects from a field of vision only what interests its owner. The camera's eye unselectively records

everything before it... His was first of all an art of observation and afterward of selection."

FILM SOCIETY

Tonight at 6:30 and 9:00 -

THE DEVIL IS A WOMAN. 1935

Starring Marlene Dietrich and Cesar Romero. "Exoticism and decadence too strong for mass consumption. The director's stylization at its most extravagant."

MCGILL CONCERT

Oct. 18 - *INDIAN RAGA SITAR CONCERT*,

Redpath Hall. 9 p.m. Indian seating.

MUSEUM OF FINE ARTS

FILM

Oct. 14 - *POTEMKIN*. 1925

LA POUDDRIERE

Until Oct. 31 - *A DELICATE BALANCE* by Edward Albee

REVUE THEATRE

Until Nov. 7 - *THE BEARD* by

Michael McClure.

Transfers by Conrad Bromberg and Underground, adapted from radio by Arleigh Peterson.

SIR GEORGE WILLIAMS:

FILMS

Tonight at 7 p.m. - *THE GAY DESPERADO*. 1936. Ida Lupino. Nino Martini.

9 p.m. - *BLOOD AND SAND*. 1941. Tyrone Power, Linda Darnell, Rita Hayworth, Anthony Quinn.

Tomorrow night at 7 p.m. - *SUMMER HOLIDAY*. 1947. Mickey Rooney, Gloria DeHaven, Walter Huston.

9 p.m. - *THE MARK OF ZORRO*. 1940. Tyrone Power, Linda Darnell, Basil Rathbone.

MCGILL LECTURE SERIES

Oct. 22 and 23 - *JOHN HAWKES* - novelist, author of *THE CANIBAL*, *the LIME TWIG*, *SECOND SKIN*.

SUPPLEMENT POETRY

READING

Oct. 13 at 1 p.m. - Union theatre: *GAMBOLI*

THEATRE DU NOUVEAU MONDE

Oct. 14 until Nov. 14 - *JEUX DE MASSACRE* by Eugene Ionesco

THEATRE DU QUAT'SOUS

Until Oct. 24 - *THE EFFECT OF GAMMA RAYS ON MAN* - IN - *THE MOON MARIGOLDS* at 8:30

THEATRE DU RIDEAU VERT

Until Oct. 25 - *LA DAME DE CHEZ MAXIM*

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- Curried Chicken, Rice, Chutney, Desert, & Coffee
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Friday night discotheque

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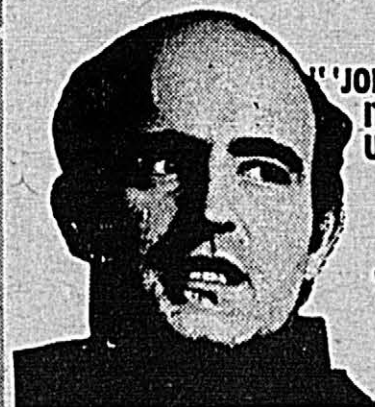
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Union Coffee Lounge

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50¢ each

18 YEARS

Everybody's talking about... "Joe"



"JOE" PULLS NO PUNCHES. IT'S NEVER BEEN SERVED UP ON FILM THIS HOT!"
—Archer Winston, N.Y. POST

"MUST SURELY RANK IN IMPACT WITH 'BONNIE AND CLYDE'"
—TIME, JULY 27, 1970

SEE 'JOE' FROM THE BEGINNING

AT 12.15, 2.05, 3.50, 5.40, 7.35, 9.25 P.M.

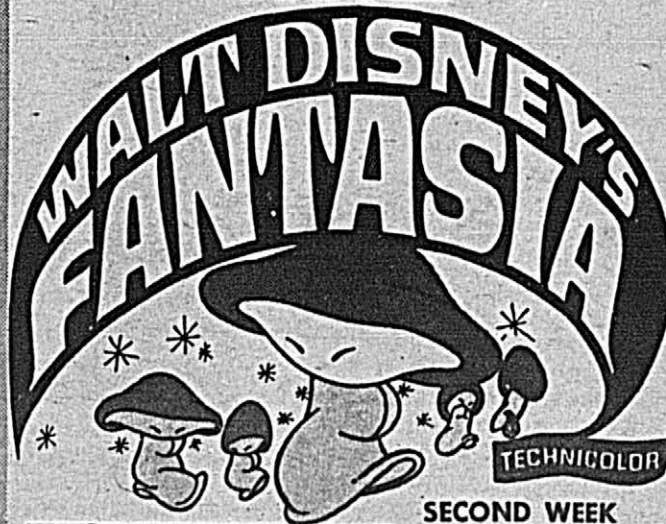
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YOU SEE IT FOR THE FIRST TIME ... EVERY TIME YOU SEE IT!

14
YEARS

"CATCH-22" IS
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MOST INTELLIGENT,
THE MOST HUMANE—
OH, TO HELL WITH IT!
—IT'S THE BEST
AMERICAN
FILM I'VE
SEEN THIS
YEAR!"

—Vincent Canby, N.Y. Times

"CATCH-22" is hard as a
diamond, cold to the touch
and brilliant to the eye!"

—TIME MAGAZINE

"DIRECTOR MIKE NICHOLS
HAS CREATED A WORK OF
ART!"

—David Goldman, CBS Radio

"CATCH-22" says many things
that need to be said again and
again! Alan Arkin's perform-
ance as Yossarian is great!"

—Joseph Morgenstern, NEWSWEEK

PARAMOUNT PICTURES CORPORATION IN ASSOCIATION WITH FILMWAYS, INC. PRESENTS

A MIKE NICHOLS FILM
ALAN ARKIN

CATCH-22

BASED ON THE NOVEL BY
JOSEPH HELLER

STARRING: MARTIN BALSAM, RICHARD BENJAMIN, ARTHUR GARFUNKEL, JACK GILFORD, BUCK HENRY, BOB NEWHART, ANTHONY PERKINS, PAULA PRENTISS,
MARTIN SHEEN, JON VOIGHT & ORSON WELLES AS DREDDLE. SCREENPLAY BY BUCK HENRY PRODUCED BY JOHN CALLEY & MARTIN RANSOHOFF
DIRECTED BY MIKE NICHOLS PRODUCTION DESIGNER RICHARD SYLBERG TECHNICAL A PARAMOUNT PICTURE "A" UNDER 17 REQUIRES PARENT OR ADULT COMPANION

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WESTMOUNT
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FEATURE 12:10, 2:25, 4:40,
7:05, 9:30 p.m. Last Com-
plete Show 9:20 p.m. Sat.
Late Show at 11:45 p.m.



This is the bottle for the Age of Ecology.

What the world needs today are containers that re-cycle.



Because every container that isn't re-cycled becomes a refuse. Or worse still, litter.
That's why the reusable, returnable bottle for Coke is the answer to an ecologist's prayer. On the average, it makes
about fifty round trips before it's through. And that means fifty less chances to add to the world's litter problem.
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Western Canada and Florida.
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FORSALE

GUITAR, left-hand Fender mustang. Best
offer. Phone Carl 581-9847. Leave mes-
sage.

VOLKSWAGEN 1968 DELUXE, 26,000
miles, radio, snow tires, marvelous con-
dition, must sell, any reasonable offer ac-
cepted, call 842-5341 after 6 P.M.

FOR SALE, LARGE PRO'S (11m), Call
Arty 12-1, 844-8143, two years old.

STUDDER PIRELLI SNOW TIRES, size
185-15, only 4000 miles, Good for 60,000
easily, \$90, ideal for triumphs. Call Mike
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MEN'S CLOTHING SIZE 42 and ladies' size
14. Excellent condition. Call 747-4602, 747-
4606 after 5.

MR. TYPEWRITER HAS EVERYTHING in
typewriters, Portable electrics from \$129,
manuals from \$35, rentals from \$5. Free
delivery, repairs, STUDENT DISCOUNTS
4910 Sherbrooke W. 487-5551.

LABCOATS available in McIntyre bldg. Room
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4:30 PM.

VOLKSWAGEN 1962 - very good condi-
tion, 42,000 original miles, radio, carpets light
green, lady driver. Call 747-0284. Asking
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TWO V/W MAGS with new belted snow tire.
- \$50.00. Rebuilt engine - 289 with 4 SPD
transmission - \$250.00 - after 6, 255-4234.

ARIA CLASSICAL GUITAR, perfect condi-
tion, case strap and cap included. Will take
best offer. Phone Joanne 488-0520.

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Soc. Math & Psych. 3rd Year Soc. 309a Books.
Contact Frank 727-2065.

1965 OLDSMOBILE DYNAMIC 88 - Radio,
Body Fair, Good mechanical condition, 425
cu. ins. Engine \$700 or best offer. Terry
761-5331.

64 VOLKSWAGEN very good running con-
dition. Leaving country. Must sell before
15th. Sacrifice at \$275. Call 288-4461 after
9.

GOOD LOOKING AUSTIN HEALY SPRT
1968, coloured green, 30,000 happy miles,
new roof and tires, asking \$625. Call evenings
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SUBLET HUTCHISON / MILTON furnished
modern bachelor \$100 till February or longer.
Phone Simon 932-0168 evenings.

PENTHOUSE, beautiful view 12th floor,
sundeck. Carpet from wall to wall. \$155.00.
105 Milton, Tel. 288-9599 or 843-5619
eve.

DISTINCTIVE TOWNHOUSE. Victorian
staircase, double study, 3 bedrooms, 29'
kitchen, 220 volts, 10 min. McGill, spring
occupancy. Private \$28,500. 488-5960.

WANTED 1 OR 2 GIRLS TO SHARE 5 1/2
APARTMENT, Parisian French conversa-
tion. Available against English. Agnes, day
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For rent-Very reasonable. BEAUTIFUL,
FURNISHED BASEMENT apartment. Fully
private. Kitchen facilities. Central residen-
tial location-Bedford and Darlington. Eve-
nings 733-0607.

UNIVERSITY COOPERATIVE RESIDEN-
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Includes 6 suppers a week, free telephone.
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heated, magnificent view of river, express
bus. \$150 month. Call Mrs. Hayakawa 363-
4514, Butler & Paule Realities 692-6731.

SUBLET 1 1/2 MODERN, large, bright, quiet,
balcony, wonderful outlook, bathroom, laun-
dry, garage, sundeck. Furnished \$115 - im-
mediate occupancy. Contact 3512 Durocher or
phone 845-8650. Ask for apartment 406.

Downtown McGill University, DUROCHER
AND MILTON. Attractive fridge, stove. Good
for study. \$12 up. 844-7620.

AYLMER 3556 \$15.00 and \$18.00. Sink,
stove, fridge linen. Apartments 3 1/2, \$130.
4 1/2, \$140.00, furnished, taxes paid, heated,
hot water. 849-4887.

\$50 MONTH TO SHARE SPACIOUS 3 1/2,
Near McGill. Old fashioned tub. Private
unfurnished room. Big enough for two Dave
844-4936.

FEMALE WANTED TO SHARE NICE APT.,
very near McGill. Own Room. \$60 monthly.
Phone 843-3886.

ROOM AND FULL BOARD. \$20/week. Enjoy
a French atmosphere. 1415 Pine Ave. 288-
1114.

ROUGH SUMMER?

Selling Canada Savings
Bonds is Easy and Pays
Well. Campaign ends Mid
November.

Contact:
Bob Lisser: 861-9811

SUBLET: 2 1/2 LARGE, bright, high, ceilings,
heated, water tax paid, lease ends May 31.
Sherbrooke W. Facing McGill. 487-4659.

MISCELLANEOUS

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Easter or Summer? Employment opportuni-
ties, economic flights, discounts. Write for
information (air mail). Anglo America As-
sociation, 60a Pyre Street, Newport I. W.,
England.

CREATIVE MUSICIANSHIP COURSE: IM-
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INSTRUCTION OF ALL INSTRU-
MENTS. Call 932-6513.

MOC CANOE TRIP TO LAVERENDRYE
PARK, Oct. 9-12. Everyone welcome, cars
needed. Call Brenda (288-3078) between 5&7.

THE HEART IS A LONELY HUNTER WITH
ALAN ARKIN. Sunday, October 11, 7 and 9
PM. 3925 University Street. Admission \$1.

FOLK MASS AT THE BACK DOOR, 985
Sherbrooke W., Sunday Oct. 11, 5:00 P.M.
Followed by informal get-together. Canter-
bury, Anglican Chaplaincy.

ATTENTION: COMMERCE STUDENTS WILL
BUY CLEWETT, Cases in Marketing Strategy
and Mathews, Marketing. Charles 843-4486,
5-6 PM.

FLIGHT TO U.K. \$170 depart Dec. 20th.
Return Jan. 12th for members of McGill
University. 739-3128, 849-2576, 3528 Hutchi-
son, apt. 39.

DROP INTO 5172 QUEEN MARY on your
way to the bus stop 5166. Extra new ladies
knits (sweaters and midi outfits) at half price.

BARTENDING COURSE Evenings Oct. 5-
Oct. 12. Cost \$10.00 must register now.
M-BA 1015 Sherbrooke W. 392-5094.

To give away - THREE GREY AND WHITE
KITTENS, 10 weeks old - 2 male, 1 female.
Call Margaret 484-8787.

ALICE'S RESTAURANT PEOPLE: Ideal
seating at 6:00 and 8:30 PM. Best wishes
and good luck. McGill Film Society.

NEW LPs: ROLLING STONES LIVE, Neil
Young, Jimi Hendrix, David Rea, Melanie at
Phantasmagoria. 3472 Park near Milton.
845-4445.

RIDES

CARS FOR DELIVERY. To Western Can-
ada, U.S.A., Maritimes and Toronto. Western
Drive Away 932-6151, 1225 St. Marc. Suite
1204.

RIDE TO TORONTO - Friday 9th. Must leave
after 9 pm will share expenses etc. Please
Call Margaret Burnett 849-0120.

Need: RIDE TO NEW YORK CITY (CO-
LUMBIA) Oct. 9 share driving and expenses
etc. Call Jim: 467-3552 anytime.

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writer. 731-9988.

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Work-Also manuscripts, letters. Call 482-
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papers etc. seeks work at home. For informa-
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COMPANIONS FOR SKI CHALET, close to
Ow's Head and Jay Peak (Mansonsville).
Phone: John 695-2045 or Dave 486-8326.
Leave message.

BYCYCLEWANTED second-hand bike
needed. Also, Wide brim suede hats for
sale. 3475 St. Urbain, apt. 1202. 844-8243
Howard.

STUDENT ENROLLED IN MATH 217 and/or
Biochemistry 452a and/or biochemistry
453b, to take notes. Pay good. Phone 844-
5128.

ELECTRIC BASSIST for newly formed ver-
satile group. Must be willing to expend some
practice time. Call 843-4010.

WANTED UPPER YEAR FINE ARTS stu-
dent with good sense of humor to participate
in self-expression. Must be good with paint
brush. 844-7287.

LOST

GAS LIGHTER- gilt and black lacquer -
In Union Cafeteria. Oct. 6 - Reward-Inquire
731-5391.

Behind the GM strike

by nesar ahmad

Dramatic events in Detroit during the summer were a fitting prelude to the current auto-workers' strike against General Motors in the United States and Canada (as compiled by Liberation News Service and others):

Mamie Williams, a black woman with 26 years seniority at Eldon Avenue Gear and Axle plant, dies after being carried out of the plant on a stretcher. Her own doctors had ordered her to bed, but Chrysler's medics gave her notice to work or be fired. A few days later she is dead.

Three tons of scrap steel fall off a forklift truck so unsafe that it should have been scrapped long ago. Gary Thompson, a 22 year old veteran, is crushed beneath. Local 961 and Chrysler both send their boys to the funeral, but local 961 is as unwilling to fight for the safety rules as Chrysler is to implement them.

James Johnson is involved in a car accident; his doctors tell him to stay home. The company medics order him back to work. James returns to his job after a two-week summer vacation. Chrysler replaces him with a worker hired two weeks ago. No longer a conveyor loader, he is told his new job is to work the brake oven: to place brake shoes in ovens to bake on their coating. The entire operation takes place in 120 degrees heat. James protests angrily.

"We're going to give you a few days off to stay home and cool off," Jim Rhodes, the general foreman, is reported to have told Johnson.

"No you won't. I'm going to come back here and kill you."

James Johnson returns to the plant with a 30 calibre carbine in a desperate search for the general foreman. He encounters instead his foreman, then the foreman of an adjacent department, and finally a job-setter who tries to disarm him. All three die on the spot.

The Strike

375,000 workers of General Motors, the world's largest corporation, started a nationwide strike as the union contract expired in the early hours of September 15, 1970. The strike affected more than 60 cities simultaneously including Detroit, the centre of the U.S. auto industry, paralyzing nearly 150 plants of the General Motors. At the same time, tens of thousands of workers also went on strike in the General Motors plants in Quebec and Ontario, Canada, putting production at a standstill.

The auto-workers have many grievances. Their demands pertain to wages and fringe benefits as well as to working conditions. The Union has called for a 61.5 cents an hour

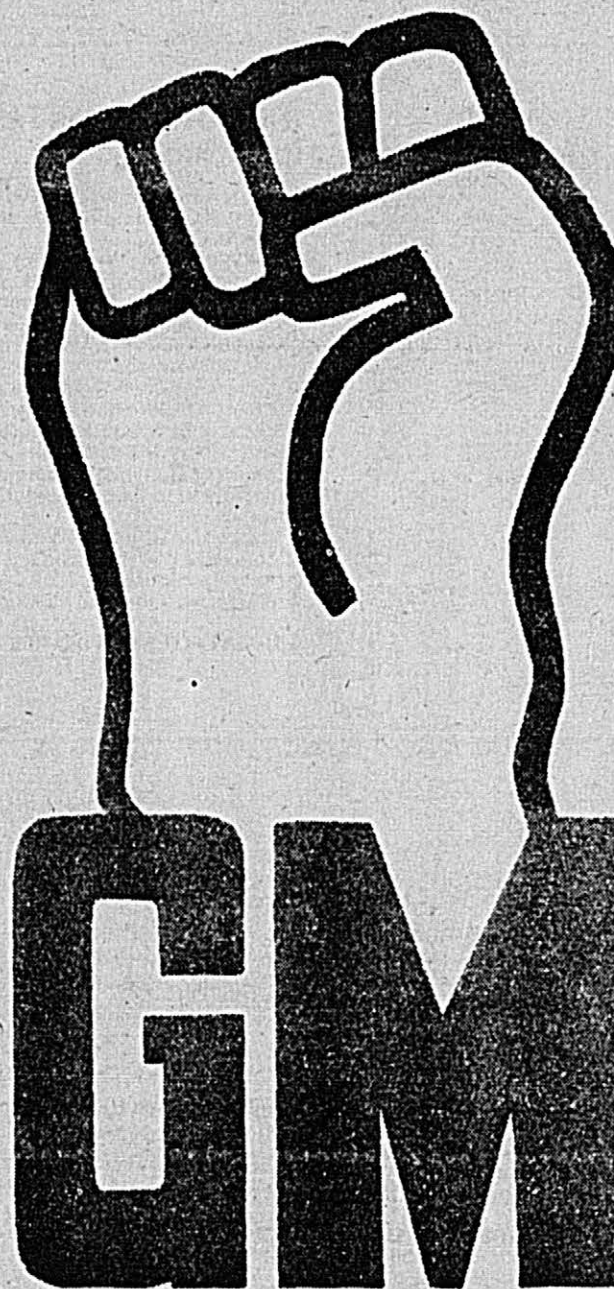
raise for the first year and an overall three year pay increase of approximately 8%, while GM is offering 38 cents for the first year and a 3% rise for three years. UAW wants future wage boosts to the consumer price index with no ceiling, while GM proposes a cost of living raise of 28 cents as the limit for the next three years. As regards fringe benefits, the Union is demanding \$500 monthly retirement pay for anyone with 30 years of service, dental care and Christmas bonuses. The company has offered to pay \$500 a month only to those over 58 years old with 30 years of service. Also, GM wants the workers to take responsibility for paying the rising insurance costs and seeks to cut the pay of the new workers.

Demands pertaining to working conditions include safety and sanitation factors, speedups, lighting, grievance and dismissal procedures and even drinking fountains and vending machines. GM is insisting on retaining the right to control production efficiency (i.e., speed-ups), and to discipline and fire workers who resist.

Both the conservative and the liberal sections of the American Establishment have censured the UAW demands. Richard Nixon as well as John Kenneth Galbraith have warned of the "inflationary" consequence of the auto workers' demands. In point of fact, the UAW wage demands barely maintain the average just above the poverty line as estimated by the Bureau of Labour Statistics (BLS). According to the BLS, the "lower Budget" for an average family in an urban area in 1970 is \$7,099. The "moderate budget" is \$10,945. Contrary to usual beliefs, the average 1970 annual wage of the autoworker does not exceed \$8,000. (Periodic lay offs lower the auto workers' wages.) The lowest paid workers receive wages lower than the "lowest budget."

Due to the inflation over the last three years, the workers are entitled to retroactive increase of 42 cents an hour according to the cost of living clause of the last contract. Since GM has only given 16 cents, the union claims workers are due 26 cents to keep up with the past inflation. Thus the first year GM offer amounts to only 21 cents.

Besides wage increase, workers are also demanding improvement in the working conditions. Production standards seem to decline with the increase in productivity. Since 1948 UAW leadership has chosen to forego any control over the production process. The auto workers have shown their dissatisfaction as a result, through a wave of wildcat strikes.



The average weekly salary in a GM plant includes 4.2 hours of compulsory overtime. Overtime, even though it cost the company a bit more, is more profitable than hiring extra workers, especially because there are no added costs for fringe benefits and training.

However, there exist in auto plants phenomena much worse than compulsory overtime. It is the physical conditions of the plants that most worry the workers. An example. In the Fisher Plant number 3 in Detroit, windows are broken, heating inadequate, food bad and working conditions unsafe. Victor Perlo, an American economist, using Labour Department statistics, says "It means that one out of every eight production workers will be seriously injured or killed on the job in a 10 year period. That is besides those whose nerves will be shattered from the tension of speedup, supervisor bullying and periodic lay offs."

In many of the GM plants, workers have, reportedly, shown an exceptional degree of militancy. Thus in Los Angeles, at the South Gate Plant, out of 3100 production workers, 2005 voted for strike, while only 136 opposed. Rudy Sulento, shop committeeman, pointed out that this is the most militant strike sentiment expressed by members of UAW local 216 in memory.

What is most significant to note is the fact that 93% of this spectacular growth of GM came directly from its profits. According to Wards Automotive Report and the BLS, GM could have cut its prices by \$120 and raised its wages 45 cents an hour in the last 20 years and still have made the average U.S. corporate profit.

Unfortunately, however, a large monopoly like GM hardly feels obliged to voluntarily cut its profit. Thus of those who understand the contradictions of monopoly capitalism, the report of recent price increase by GM came neither as a surprise nor as a shock.

NEW MASSES

FEBRUARY 1987



Pensketches: Student Senate Candidates



RICHARD M. HART, B.SC., M.SC., PH.D., M.B.A.I.

President, Post-Graduate Students' Society.
Faculty of Graduate Studies and Research Representative to Students' Council.
Faculty of Graduate Studies and Research Representative to Students' Council.
McGill Sesquicentennial Committee.
Graduate Faculty Deanship Selection Committee.
Graduate Faculty council, Student Membership Arrangements Committee.

- an active student and not a student activist.
- offer an experienced and serious student voice on Senate.
- capable of introducing, projecting and effecting student opinion on all relevant issues.
- aware of students' problems, needs and aspirations.
- dedicated to increased student participation in university government.
- concerned with preserving the quality of your degree.
- concerned with McGill's social responsibilities and international reputation.
- always available and looking for student feedback.

STUDENT FOR A UNIFIED VOICE ON SENATE



BOB VROOM B. CHEM. ENG. 5

- Chemical Engineering Curriculum Committee
- Engineering representative on Students' Council
- experimentation in new teaching methods
- critical evaluation of the present 5 year CEGEP program
- introduction of credit and tri-semester systems
- Ratification of the new students society constitution

A STUDENT FOR A UNIFIED VOICE ON SENATE

SAJID MAQSOOD B. ENG. V

QUALIFICATIONS:

- 1 — Engineering representative on students Council.
- 2 — S. C. Discipline Code Committee
- 3 — Freshman reception Committee '70
- 4 — Scarlet Key Society

PRIORITIES:

- 1 — Reconsiderations of proposals presented by Task force (regarding financial cutbacks)
- 2 — Revised discipline code

- 3 — Solution to the dilemma of the CEGEP students.

A STUDENT FOR UNIFIED VOICE ON SENATE



ROBERT WHEATLEY B. Comm III

QUALIFICATIONS:

- Chief returning officer 1970
- Activities night chairman 1970

POLICY:

- a sane, rational voice on Senate
- review of academic policies
- serious consideration of credit, trimester and pass-fail systems
- institution of an accredited evening division
- McGill E2 graduates given admission priority to UL
- review of University government
- increased student participation in all areas
- investigation of a Tripartite unicameral body
- revisal of discipline code with more emphasis on individual rights and removal of arbitrary measures such as administrative suspensions
- insistence on 24 hour library operation

The University's major responsibility is to the students. Senate must therefore give top priority to issues concerning students.

A STUDENT FOR A UNIFIED VOICE ON SENATE



ANDY DODGE BA 4.

BACKGROUND:

- University Admissions Committee 69-70
- ASJS Student-Faculty Relations and University Government Committee '68-'69
- UCEQ: Arts & Science Delegate '69
- McGill Daily: Assistant Managing Editor '69-'70
- Blood Drive '68, '69, '70

PLATFORM:

- Establishment of a trimester credit system.
- Establishment of a tripartite committee to review the financial priorities of the university.
- Initiation of hearings in Senate committees, to which interested parties could submit briefs and position papers.
- Development of joint programs with the University of Montreal, Laval.
- Dissolution of the McGill CEGEP in 1972 and establishment of a single transition year for highly qualified Quebec, out-of-province, and foreign students.
- Adoption of a more responsible role toward the Montreal and Quebec communities.
- Closer relations between Council and Senate representatives.
- Greater student representation on Senate, working towards a tripartite unicameral body.



ERROL NAIMAN B SC. 4.

- Past president Gardner Hall, Residents' Council
- Vice-Chairman Freshman Reception

Dynamic action is required to eliminate Senate's insularity with respect to student representation on problems that directly concern students:

- 1 — Immediate implementation of a revised discipline Code insuring individual rights & eliminating arbitrary administration powers.
- 2 — Clarification of post CEGEP courses & programs & justification of the 5 year program.
- 3 — The University should state its admissions policy vis-a-vis McGill E-2 students into next year's U-1.
- 4 — Revision of University Government giving students effective not token representation on a unicameral body.

STUDENT FOR A UNIFIED VOICE ON SENATE



DAVID SPRAGUE BSc 5

QUALIFICATIONS:

- Business Manager McGill Daily
- Past Executive Camera Club — Sailing Team

PRIORITIES:

- Implementation of the credit system plus study of the feasibility of the trimester system.
- Complete evaluation of CEGEP program to investigate return to a four undergraduate program.
- Eliminate arbitrary powers of administration in proposed Disciplinary Code.
- Investigate task force recommendation concerning the financial situation.
- Work for a fairer grant from the government.
- Evening course credits be allowed for a degree.
- Increase student participation and investigate Unicameral governing board such as proposed at University of Toronto.

A STUDENT FOR A UNIFIED VOICE ON SENATE



JOE HACKETT B.ED IV

QUALIFICATIONS:

- 1 — Student teachers society Macdonald College (67-68)
- 2 — Member-at-large Macdonald college student council (68-69)
- 3 — Education representative McGill Students society (1970)
- 4 — Clubs & societies director McGill students society (1970)

POLICY:

To make senate a meaningful, working body:
— Senate must stop its token backing of policies. Eg. token backing of co-ed residence
— In depth study of McGill's finances bringing everything above board
— McGill must take a definite stand to save Macdonald college.

A STUDENT FOR A UNIFIED VOICE ON SENATE.



Pensketches: Student Senate Candidates



BENNETT LITTLE

QUALIFICATIONS

- 1) former member of the Economic History Students' Society and the Spanish Students' Society
- 2) member of the English Legislative Assembly

PLATFORM

- 1) THE SILENT MAJORITY MUST HAVE THE VOICE.
For too long has the well-organized radical minority controlled student political associations. The government must represent the people i.e. the silent majority.
- 2) STUDENTS COUNCIL MUST MAKE SANE EXPENDITURES.
Further financial fiascos must be avoided or the Society will be bankrupt.
- 3) INTERCOLLEGIATE SPORTS MUST BE PRESERVED.
Almost all pride and spirit in this institution are centred around the sports arena. If sports are given the axe, this spirit will die and, with it, the last vestiges of pride in our University. Thus the University would inevitably succumb to the political pressures currently being exerted upon it.



**Member of: Senate
Board of Governors
Joint Senate-Board
Committee**

CHRIS PORTNER

(1971) Budget-Task Force proposals)
Students' Society Judicial Comm.
President Montreal Community Radio

There are two major concerns to all students at McGill: university administration and financing. Every student is affected whether directly interested or not, be it in terms of the quality of instruction, the availability of lab and other facilities, the manner in which each department and faculty is structured and administered, or, more global concerns such as the proposed discipline code, the report on the restructuring of the university or inter-collegiate athletics. Campaign slogans are one thing, an ability to represent the students of the university in an effective manner is an entirely different matter.

Critically examine the thoughts and background of each of the candidates and determine who in your opinion can perform these functions to your best advantage.

OTHER CANDIDATES

At press time Stanley Goldstein, and Michael Voticky had not supplied the Daily with pensketches for the Senate election.

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Sports Shorts

SOCCER:

The Redmen play Ottawa in their first home game of the season this Saturday at Forbes field. McGill defeated Ottawa 3-1 in last year's encounter, but, Ottawa is rumoured to be greatly improved this year. The team will be at full strenght for the first time this season, and Coach Covo is expecting a strong performance from last year's high scorer, George Maragos. Game time is 2 pm.

J.V. FOOTBALL:

The grid Indians hope to come back from last week's 9-3 loss to U. de Q. The chief reason for their aspirations is their opponent, Sherbrooke University, whom they beat 44-1 in last season's sole victory. Game time is 2 pm Saturday at Molson Stadium.

RUGGER:

The Ruggerman swept a double-header from RMC last weekend to give them their third successive triumph of the new season. John Peters kicked a 55 yard drop-kick goal while Jackson, playing Rugger for only the second time in his life, garnered 9 points. The Redmen hope to continue their winning ways this Saturday when they take on Queen's in a home game at 2 pm.

W.A.A.

Intramurals starting soon -
Track and Field - entries due Tuesday Oct. 13 for Oct. 14th meet.
Speed swimming and diving-entries due Tues. Oct. 20.
Bowling-entries due Thurs. Oct. 22.
For more information, call 392-4547.
Winner of the Intramural Field Hockey tournament was Science.

GOLF:

Len Lloyd Jr. and Tom law won the Intramural Golf Tournament with respective scores of 78.
The OQAA golf championship is being held today at the University of Western Ontario.

TENNIS:

The first round of the Eastern Divisional OQAA championships take place this week-end at McGill.

Today

(Continued from page 2)

tring a sight-and-sound show lights and illusions by Harvey and Shirley. UMCA building 1441 Drummond, Budge Hall. 9 pm - 1 am. Admission \$1.00

CLD: Time schedule for encounter groups. 392-5156 or come to Stewart Biology N7 - 28.

LUTHERAN STUDENT MOVEMENT: Worship planning session. 3521 University Room 1, 1 pm.

NEWMAN CENTRE: Thanksgiving supper, all welcome. 3484 Peel, 6.15 pm.

MONTEREGIAN GEOLOGY CLUB: New members welcome, come and join now. PSC room 211, 1 pm.

PSA: Nominations for dept. reps and exec. open till Tues. Leacock 4th floor.

PAKISTAN STUDENTS' SOCIETY: Reception and meeting, Union 307, 7.30 pm.

AMATEUR RADIO CLUB: Election of vice-president. All members asked to attend. Union 401 12.55 - 3.00 pm. You lids better show up, too. 807.

TIS THE DAWNING OF THE AGE OF AQUARIUS...

at the Faculty Club...

Come and Blow your mind. Rock Group.

Friday, October 9th,
9:00 P.M. Ole's Bar

SCALP TREATMENTS

FOR

*Dandruff, oily scalp, falling hair, inflammation, scalp itch, etc.

ENTRACTE SALON

1110 Sherbrooke West
at Peel
842-5031

SMALL GROUP PSYCHOTHERAPY

Available to students with problems of adjustment (e.g. drugs, exam anxiety, social interaction, underachievement, etc.)

Where: Student Health Service
517 Pine Ave. W. (2nd Floor)

When: Monday, 11:30 - 1:00 P.M.
1st meeting October 19

For further information call: 392-5452, Mrs. Harper (mornings only)

Friday, Oct. 9, 8 P.M. Divinity Hall, Room 302
3520 University St.

SRI CHINMOY GREAT INDIAN SPIRITUAL MASTER

Shall speak on the spiritual life. All sincere seekers of the Infinite truth are welcome to share this unique opportunity.



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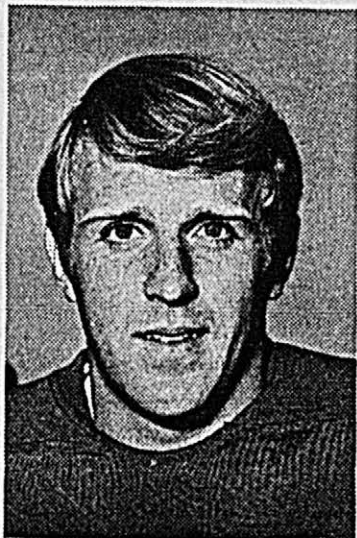
Mooney optimistic! Gridders face Gaels

by Ira Turetsky

Senior staff reporter

While some members of the community will be atoning for their varied and sundry sins tomorrow, our beloved Redmen will, hopefully, be causing the Golden Gaels to atone for theirs.

"We're in good shape physically, and if we can stay tough for sixty minutes this time, we would be all right." So says Tom Mooney, head coach and resident genius of the Redmen, and he should know.



CHRIS RUMBALL
'league's leading
punt returner'

Certainly, the team is in better shape for the Queens game than it was for last week's encounter with McMaster. Mike Nanne will return at linebacker, and no one was seriously injured against McMaster.

Ron Kelly, the team's valuable placekicker has made a remarkable recovery, but will not be ready until next week. Kelly, who suffered a broken collarbone against Toronto, will be replaced by Henri Jansen, a 6'7" bas-

ketball prospect, who can also punt a ball 65 yards when he connects. His main problem is consistency, but he has looked very good this past week in practice.

Coach Mooney has been pleased by the way the team has looked in getting ready for this game. "The offense is improving all the time, and if our defense can regain last year's form we'll be extremely tough". This observation, while it seems to ignore the shutout win over McMaster, takes cognizance of the fact the defense is the key to the Redmen.

The game tomorrow will be no exception. The way to beat Queens seems to be by putting a strong rush on quarterback Skip Rochette. Given time, he is a very accurate short passer. Under a rush, he tends to throw the ball away.

Rochette's passing will be balanced by a good running attack, led by Keith Eaman. This factor, plus good overall depth make Queens a formidable opponent. They lost to Toronto after leading at the half, and they should be charged up for this game, especially since the Redmen have won the last two meetings in Kingston.

The Redmen, need to win this game in order to stay on top in the O.Q.R.A. in addition to getting a standout defensive effort, the Redmen will need a consistently effective offense.

The key figures in this will be quarterback Dan Smith, fullback Dave Fleiszer and Flanker Pete Bender. Smith is leading the league in passing, Fleiszer moved into second place in rushing, and Bender is the leading receiver and scorer.

Of course, the line will to continue to provide Smith with



REPEAT PERFORMANCE? Last Year's trip to Kingston yielded a fruitful 28-6 victory for the Mooney men. The same is needed tomorrow if the gridgers are to remain in contention for the Yates Cup.

the superlative pass protection he has received thus far. Also, they will need continued improvement in opening holes for Fleiszer and halfback Ken Aiken. The line is basically set with Bob Bell and speedster Rick Suffield at the ends, Don Dawson and either Mark Marcogliese or Gerry Goulet at tackle, Mike Evans and Cliff Moore at guards and Jay Harris at center.

The team's turning attack will be the main cause for concern. Last week, Fleiszer picked up over 100 yards, but the team didn't display a consistent ball control game. This hurt against Toronto because the defense tired late in the game. The same thing could happen against Queens.

However, the excellence Fleiszer displayed against McMaster is an encouraging sign. So too is the improvement that the offensive line has showed in the last several practices. A consistently effective ground game, to balance the deadly passing of Smith, would provide an awe-

some threat to Queens or anyone else in the league.

If past performances are worth anything, the Redmen should win. They always seem to play well against Queens, even in Kingston, and hopefully they will keep that record intact.

Tomorrow's game is an extremely important one. It is the first time that the Redmen will play outside the friendly confines of the Percival Molson Memorial Stadium, and a loss will drop them out of first place. A win, on the other hand, will leave McGill on top, and it will help eliminate the powerful Queens squad from the race.

As things stand, the Redmen must be rated as slight favorites, although they are by no means shoo-ins. Queens, like To-

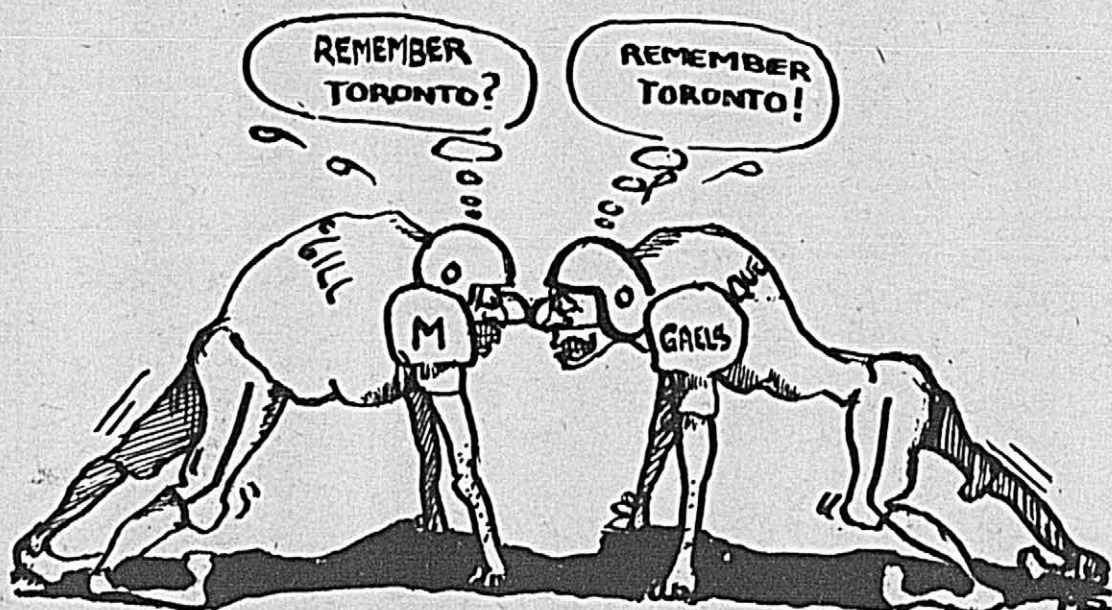
ronto, has a lot of talent, and they will be very tough. However, the Redmen are not without assets of their own, and a solid effort should produce a victory. By tomorrow night, we will all know.

More Horseshit from Ira:

Coach Mooney says that the biggest question marks for the game are Rick Suffield and Bill Holt; Suffield because of his great potential which has yet to materialize, and Holt because he might subconsciously be favouring a post-surgical knee.

Henri Jansen kicks with his left foot, and the reverse spin confuses potential punt-returners.

And then there was the one about the pimple on Dave Fleiszer's ass....



BOTH SUFFERING FROM THE BLUES?

STANDINGS

	WON	LOST	TIED	POINTS
McGill	1	0	1	3
Toronto	1	0	1	3
Queens	1	1	0	2
McMaster	1	1	0	2
Western	1	1	0	2
Waterloo	0	2	0	-

LEADING PASSERS

	ATTEMPTS	COMP	YARDS
Dan Smith McGill	58	25	411
Vic Alboini Toronto	41	17	328
Art Rochette Queens	41	20	312
Steve Stefanko Western	23	13	162
Cam Crosby Waterloo	20	9	113
Alex Lockington McMaster	16	10	111

LEADING RECEIVERS

	COMP	YARDS	TD'S
Pete Bender McGill	14	269	4
Tom Chown Queens	7	182	0
Mike Tucker Western	6	70	0
Jack Buchan Toronto	5	148	0
Don Manahan Waterloo	5	103	0
Dave Kerr Western	5	83	0
Ken Aiken McGill	5	74	0

LEADING RUSHERS

	CARRIES	YARDS	TD'S
Glen Markle Toronto	39	151	3
Dave Fleiszer McGill	21	121	0
Bob Morrow Toronto	22	117	0
Dave Keer Western	33	110	0
Bob Wilson Western	17	90	1
Keith Eaman Queens	22	88	2